

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
BEGINNING SATURDAY, FEBRUARY 22ND, 1919
(WASHINGTON'S BIRTHDAY)
AND CONTINUING UNTIL THE DATE OF SALE

THE NOTABLE COLLECTION
OF
AMERICAN PAINTINGS
BELONGING TO
MR. N. E. MONTROSS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE OWNER
ON THE EVENING OF THURSDAY, FEBRUARY 27TH, 1919
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING PROMPTLY AT 8.30 O'CLOCK

150

ILLUSTRATED CATALOGUE
OF THE
NOTABLE COLLECTION
OF
AMERICAN PAINTINGS
FORMED BY THE CONNOISSEUR
MR. N. E. MONTROSS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE OWNER
ON THE EVENING HEREIN STATED
IN THE GRAND BALLROOM OF THE PLAZA

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

1919



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

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AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South.

SALE THURSDAY EVENING

FEBRUARY 27, 1919

**IN THE GRAND BALLROOM OF
THE PLAZA HOTEL**

FIFTH AVENUE, FIFTY-EIGHTH TO FIFTY-NINTH STREET

BEGINNING AT 8.15 O'CLOCK

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE IN THE GRAND BALLROOM OF THE
PLAZA HOTEL

THE N. E. MONTROSS COLLECTION

Evening of Thursday, February 27, 1919

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____



GEORGE W. MAYNARD, N.A.

1843—

1—AN OFFERING

E. C. Richards

6 J ° c

Height, $8\frac{3}{4}$ inches; length, $10\frac{1}{2}$ inches

A YOUNG Greek girl is seated, one arm extended, before a niche in which stands a small bronze figure. A censer burns and incense rises. The tones are quietly brown and achieved with dignity. The interest centers in the classic head, seen in profile.

Signed at the lower left, MAYNARD.



WILL H. LOW, N.A.

1853—

6800
2—A LITTLE LOITERER

from Seaman's gens
Height, 15 inches; length, 18 inches

AN early work of the painter who has in later years become a distinguished decorator. A country road, a great stone wall with an overhanging tree in full blossom, give the setting. A child has stopped to gather flowers, while beyond, on the path, a woman waits.

Signed at lower left, WILL H. Low, 1882.

DWIGHT W. TRYON, N.A.

1849—

3—IN PICARDIE

Capl McMillan

625-

Height, 16 inches; length, 24 inches

THERE is an old bridge, with the sense of water below it, rather than the obvious fact, and bush and grass grow luxuriantly. There is a hillside with finely touched in trees, while overhead a moist sky stoops over this bit of France where but lately rude war screamed. It is a souvenir of peaceful days in peaceful lands.

Signed at the lower left, D. W. TRYON, 1880.

BRUCE CRANE, N.A.

1857—

4—LOWLAND GRASSES

David H. Taylor

307-

Height, 16 inches; length, 24 inches

A CANVAS of quiet tone, with trees at right side and one or two as balances to the composition. It is painted after the full tide of summer when the grass begins to redden. Here they grow lush and rich and are evidently near the water. The sky is quiet and of sustained tone.

Signed at the lower right, BRUCE CRANE.

W. L. LATHROP, N.A.

1859—

5—SUMMER AFTERNOON

287 "

Height, 12 inches; length, 14 inches

Rehn Galleries

ROLLING country with dimly seen houses is the slight fabric upon which this little composition is built, but the sky, the atmosphere and sense of space compensate. These little things are rendered very artistically, though with great reticence.

Signed at the lower right, W. L. LATHROP.

WORTHINGTON WHITTREDGE, N.A.

1820—1910

6—BROOK IN THE WOODS

30 "

Height, 14 inches; width, 12 inches

Edw. J. Loring

A LOVER always of the quiet places in nature, where trees and water lull the senses, this little work is fully typical. It is sincere and has a certain golden brown tone which is always attractive.

Signed at the lower left, W. WHITTREDGE.

F. K. M. REHN, N.A.

1848—1914

7—INCOMING WAVE

F. K. M. Rehn

520⁰⁰

Height, 16 inches; length, 24 inches

THE finely drawn wave is just breaking, and the far sea stretches into that infinity of space which is the ever present mystery of the sea, and the artist has caught this sense of space with artistic subtlety. The color is deep, with the wet sands of the foreground reflecting the rosy glow of the sky.

Signed at the lower right, F. K. M. REHN.

DWIGHT W. TRYON, N.A.

1849—

8—OPEN SEA

Howard Young

175⁰⁰

Height, 11 inches; length, 22 inches

MOVEMENT and color are the motives which interest in this canvas. The sky is kept very quiet, which permits proper attention upon the wide reach of sea. In the curve of a wave the artist has hidden emeralds, lapis lazuli and the iridescence of opals. He has contrived, also, to give the sense of great space, which is so important a quality of pictures of the sea.

Signed at the lower left, D. W. TRYON, 1893.



H. BOLTON JONES, N.A.

1848—

9—*STILL WATER*

510 "

Height, 16 inches; length, 24 inches

Miss Rob. Lorenz Agent

A QUIET stream fills the left of the canvas, with bare trees along the bank and against the sky. The ground is covered with fallen leaves, and there is a fine distance. There is always sterling drawing in the work of this artist, and this canvas shows him at his best. The time is at the verge of winter, and the air is still. Nature seems waiting for the wintry shroud of snow and ice.

Signed at the lower right, H. BOLTON JONES.



BRUCE CRANE, N.A.

1857—

4700

10—RIPENING GRAIN

E. J. Lorne

Height, 16 inches; length, 24 inches

THERE is an inspiring freshness in the rich, green foreground which is intensified by the golden color of the ripe grain in the middle distance. Against the sky a few houses are seen. The picture is a vivid impression of quiet American life in the country districts.

Signed at the lower left, BRUCE CRANE.



HARRY CHASE, A.N.A.

—1889

11—BOATS AT SCHEVENINGEN

230°

Height, 14 inches; length, 24 inches

F. M. Grossman

THE work of a painter who held great knowledge of the sea and of fisher folk. The dull red sail, the boats, the few figures in movement along the wet sands, are all well done; and overhead is a fine sky, with the promise of rain in its tones.

Signed at the lower left, HARRY CHASE.

R. M. SHURTLEFF, N.A.

1838—1915

12—POOL IN THE WOODS

180 " Height, $18\frac{1}{2}$ inches; width, $15\frac{1}{2}$ inches

Mr. W. Seaman Agnew

THIS artist has been called the poet of the woods, and he here shows his love of the deep woodlands. The shadowed pool with a great birch tree overhanging it, the far away openings to the sky are all significant of the scenes the painter loved. The picture is painted in a direct way as if done in the presence of the exact scene, and so becomes a valuable record.

Signed at the lower left, R. M. SHURTLEFF.

DWIGHT W. TRYON, N.A.

1849—

13—AN AUTUMN DAY

30 " Height, $14\frac{1}{2}$ inches; length, $20\frac{1}{4}$ inches

Rabston Galleries

THE distinction of this picture lies in its tone. Against a broken sky there is shown a brown tree. The motive is slight, but there is great beauty in the choice of tone, a rich brown and gold. In just such choosings an artist proves his worth and charms us by his taste.

Signed at the lower left, D. W. TRYON, 1886.



CHARLES WARREN EATON

1857—

14—*MOONRISE*

L. Arai

170 —

Height, 12 inches; length, 18 inches

WE look from the woodland border through an opening in the trees where the early moon rises in modest glory, calm and beautiful. The time of day, the gentle purity of color, the drawing of the trees, all make up an ensemble of beauty. The picture is a poem of the twilight.

Signed at the lower right, CHAS. WARREN EATON, 1887.



CHARLES MELVILLE DEWEY, N.A.

1849—

15—*MORNING*

430 "

Height, 18 inches; length, 24 inches

E. A. Miele Inc.

A BROKEN cluster of trees breaks the skyline on the right. The fields reach up to the skyline with little interruption, save a note of reflected color in the foreground, but the picture's life is in the roseate glow of the sky, with the orb of the sun lifted well above the horizon. It is still pink in the silvery exhalations of the earth, and flecks the broken mists of the sky with its own color. The handling is a rich *impasto*.

Signed at the lower right, CHARLES MELVILLE DEWEY.



H. SIDDONS MOWBRAY, N.A.

1858—

16—*LAÏS*

H. G. Gars

20°

Height, $9\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches

A YOUNG woman clad in delicate green leans against a great urn, beside which grows a blossoming tree. Her brown hair falls long and loose below her waist, and her classic dress is caught up with roses. Extreme refinement is the characteristic; charm also is in this rare little panel from an artist whose work is seldom seen.

Signed at the lower left, H. SIDDONS MOWBRAY.



ELIHU VEDDER, N.A.

1836—

17—*LE MISTRAL*

M. D. Breaker

Height, 9 inches; width, 6 inches

Two figures are shown in this little panel—a young woman in romantic costume, and a court jester. Beyond the wall trees show against the sunset sky. The panel is rich in quality and color, and the flying ribbons are blown gustily about in the northwest wind which gives the title.

Signed at the lower left, V- ROMA- 1867.



J. FRANCIS MURPHY, N.A.

1853—

18—MEADOW STREAMS

(Water Color)

P. M. Rogers

510

Height, 6 inches; length, 8 inches

THE gleam of many pools and streams lying far out across the meadows—a cool gray sky against which thin trees are outlined—but the certainty of the drawing, the delicacy of touch and the clearly washed tones indicate the knowledge which has made this artist a master.

Signed at the lower right, J. F. MURPHY.



T. W. DEWING, N.A.

1851—

19—YOUNG WOMAN

(Pastel)

Choo-w. Dewing

325⁰⁰

Height, 10½ inches; width, 7 inches

THIS drawing done in tinted chalks is delicate almost to the point of fragility, yet there is a certainty of touch, an excellence of drawing that proclaims the accomplished master. Refinement is in every line. The face, seen in three-quarters, is serene and sensitive.

Signed at the lower right, T. W. DEWING.



ARTHUR B. DAVIES

1862—

20—*THE SEARCHER*

Ar. B. Davies

50

Height, 6 inches; length, 12 inches

HERE the mystic enters in. The quiet landscape with its broken color, its touch of red autumn, the dark cedars and far blue hills, is normal and quite what we know; but the blue-hooded figure, with hand to listening ear, slipping swiftly across the foreground, is mystic, is like the vagrant wind, is the searcher who hears afar the secret song which murmurs. She kindles the fancy, while her hooded head is mask and silence, teasing us to know the object of her search.

Signed at the lower right, A. B. DAVIES.



DWIGHT W. TRYON, N.A.

1849—

21—APPLE BLOSSOM TIME *W. D. Breaker*

420 " Height, 10½ inches; length, 16 inches

THIS picture is a study of the air and full of the spring time. An old gate is revealed against the sky, with blossoming trees near by. Turf and broken ground complete the foreground. The sky is soft blue beneath the haze. The picture is redolent of the fragrance of early flowers. The smell of new earth, and new life in grass and trees is everywhere.

Signed at the lower left, D. W. TRYON, 1882.



J. FRANCIS MURPHY, N.A.

1853—

22—*ACROSS THE FIELDS*

(Water Color)

M. D. Breaker

535—Height, $8\frac{1}{2}$ inches; length, $12\frac{1}{2}$ inches

THIS picture is drawn with the care and precision of all the artist's work—the earth finely modeled. There is a bit of water, an old fence, with farm buildings against the sky. Weed forms are drawn with care and knowledge, and the handling is clear. It is a record, done by a master.

Signed at the lower left, J. FRANCIS MURPHY, '83.



DWIGHT W. TRYON, N.A.

1849—

23—VILLAGE STREET

Dwight W. Tryon

260^u

Height, 10½ inches; length, 16 inches

UNDER a quiet sky the village street stretches from the foreground into the distance where houses cluster against the sky. The foreground is shadowed, and a half-golden light envelops the scene. A small figure gives the note of life, and a small tree, dark against the sky, gives the accent needed. The paint has been used with subtle delicacy and preciousness. A panel of rare quality.

Signed at the lower right, D. W. TRYON.



ELLIOTT DAINGERFIELD, N.A.

1859—

24—*MOON RISING OVER FOG CLOUDS*

(Water Color)

A. N. Baker

100' —

Height, 8 inches; length, 10 inches

AN effect in nature rarely seen, but occurs sometimes in the mountain country. Banks of cloud or fog rest in the great ravines and when the moonlight falls upon them they are magnificent. The light is almost phosphorescent in its luminosity. This little work is a direct impression of a personal experience.

Signed at the lower left, ELLIOTT DAINGERFIELD.



ARTHUR B. DAVIES

1862—

25—*LANDSCAPE*

250 "

A. B. Davies

Height, 11 inches; length, 13 inches

A HILLSIDE with strangely formed trees against a sky of lovely, creamy light. In the lower left a horse drinks from the edge of a pond, but the golden middle distance is the charm of the canvas. Its quality, the broken tones of color producing the sense of golden light, prove the mastery of the painter.

Signed at the lower center, A. B. D.



A. H. WYANT, N.A.

1836—1892

26—*SUNSET*

\$25.00

Height, 12 inches; width, 8 $\frac{3}{4}$ inches

E. J. Lowe

A LONELY tree stands dark against the sky; the hour is sunset and the sky reddens as the light breaks through clouds. A small pool of water catches reflection, and near the tree a figure is dimly seen. A rich brown tone pervades this little canvas, and the mastery of this great artist is felt everywhere.

Signed at the lower right, A. H. WYANT.



T. W. DEWING, N.A.

1851—

27—THE WAITING ATHLETE

150⁰⁰

Height, $10\frac{3}{4}$ inches; width, $6\frac{1}{4}$ inches

Holland Galleries

THIS is entirely a classic study. There is a finely drawn figure of a young man in the immediate foreground, with another figure in the half distance. The note of blue in the sky is fine. The sincerity of the work repays study.

Signed at the lower left, T. W. DEWING.

ALBERT PINKHAM RYDER, N.A.

1847—1917

28—*LANDSCAPE, WITH OLD MILL,
IN MOONLIGHT*

7625²

Height, 8 inches; length, 12 inches

E. W. Straushaar

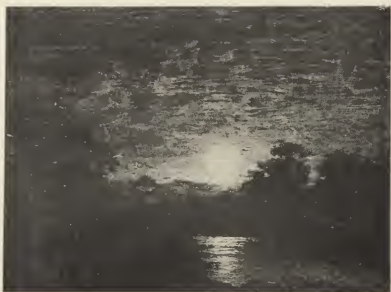
RATHER far away we see an old mill with worn old sails outlined against rifts, and fields of fog which lie very still and somnolent in the moonlit landscape. A converging wall catches the light along its top, leading the eye to the mill; but it is the sky, with its strange clouds and mysterious deeps of light about the moon, which entrance. The great fog cloud which stoops over the earth is but a compositional incident, but the mind becomes fascinated as one studies the sky.



LANDSCAPE, WITH OLD MILL, IN MOONLIGHT

BY

ALBERT PINKHAM RYDER, N.A.



RALPH ALBERT BLAKELOCK, N.A.

1847—

29—MOONRISE

(Panel)

W. W. Breaker

2275^{1/2}

Height, 6 inches; length, 8 inches

A GEM with deepest glory of color cannot outrival the glowing beauty of this little panel. By an alchemy all his own the artist could, at times, cause mere pigment to take on the glory of jewels, of the richest enamels, and this picture is one of his successes. The color of the sky, the values in the water and all the contrasts are so just that the entire work takes on the completeness and the poetry of a masterpiece.

Signed at the lower right, R. A. BLAKELOCK.



WINSLOW HOMER, N.A.

1836—1910

30—*WAITING*

(Water Color)

E. A. Muleh Inc

450 "

Height, 8 inches; length, 12 inches

A FEMALE figure is seated in the left foreground, chin in hand, and hat beside her. The pose is pensive and almost dreamy. Beyond, where light breaks through the trees, a small figure is seen. The entire work is brushed in with the usual vigor of this great master. The picture is unique and intimate.

Signed at the lower right, WINSLOW HOMER, 1880.

ARTHUR B. DAVIES

1862—

31—*THE CALL OF SPRING*

A. W. Baker

250 "

Height, 20 inches; width, 8 inches

THE elements in this picture are simple. Two silver birches lift their delicate plumes into the sky, which is of gray and blue. The still water of a pond or lake is seen beyond the hillside, but the attention is held by the slight nude figure of a child in the foreground. The whole panel is pervaded with the dreamy languor of awakening Spring. One does not see birds, but one may hear their song and those infinite sounds which are canticles of joy. Observe the intertwining of the lovely young birches, symbolizing that union out of which ever comes a new birth—the trees bear their leaf and blossom, the brown earth awakens, young life appears, and all is youth, freshness and beauty. Not anything of this is immediately apparent in this panel, but all is there to the willing brain and seeing eye.

Signed at the lower center, A. B. DAVIES.



THE CALL OF SPRING
BY
ARTHUR B. DAVIES

ALBERT PINKHAM RYDER, N.A.

1847—1917

Holland Galleries

32—"CHILDE HAROLD'S PILGRIMAGE"

1200 "

Height, $8\frac{1}{4}$ inches; length, $10\frac{1}{4}$ inches

AN upright panel of exquisite quality. The eye is held by the figures of white horse and gay rider, who cross a stream at the foot of a castle of an architecture quite personal. This dark tower is partly hidden by lovely trees which wave against a sky of depth and great delicacy. Corot never reached more subtlety. The picture is like a verse out of Spenser and breathes romance in every tone.



"CHILDE HAROLD'S PILGRIMAGE"

BY

ALBERT PINKHAM RYDER, N.A.

GEORGE DE FOREST BRUSH, N.A.

1855—

33—HEAD

Macbeth Galleries

750

Height, 12 inches; width, 11 inches

A YOUNG girl with red hair is here shown. She wears a bluish gown with a bit of exquisite lace showing. There is always a perfection of treatment in this artist's work, and he has given here a fine example of the trained draughtsman. The head is winsomely attractive.

Signed at the upper right, GEO. DE F. BRUSH, 1885.



HEAD
BY
GEORGE DE FOREST BRUSH, N.A.



DWIGHT W. TRYON, N.A.

1849—

34—GLASTONBURY MEADOWS

(Water Color)

250

Height, $13\frac{1}{2}$ inches; length, $21\frac{1}{2}$ inches

D. W. Tryon

EXQUISITE gray greens, with flowers in the foreground, make this picture very attractive. There are rolling hills against a moist sky. It is a theme Daubigny would have loved and painted with equal artistic insight.

Signed at the lower right, D. W. TRYON.

DWIGHT W. TRYON, N.A.

1849—

35—BUZZARDS BAY SHORE

309 '2

Height, 14 inches; length, 24 inches

E. J. Lowe

A FINE study of the formations which occur near the shore of the sea. A few rocks, an old fence, and sand are sufficient to call out all the artist's sensitiveness to delicacy of values. Overhead is a sky of true beauty and great subtlety of form.

Signed at the lower left, D. W. TRYON, 1886.

CHILDE HASSAM, N.A.

1859—

36—PONT NEUF, PARIS

(Water Color)

475 '00

Height, 11½ inches; width, 9 inches

Charles B. Graft

A CHARMING drawing. The bridge enters the picture plane on the left. Great buildings with mansard roofs fill the right. The foreground has a few figures, and there is a note of quite wonderful green in the background. Even in this small drawing there is the feeling of the life of the great city.

Signed at the right, CHILDE HASSAM, 1911.



HORATIO WALKER, N.A.

1858—

37—MILKING

(Water Color)

Timothy F. Crowe

3 88 1/2

Height, 8 inches; length, 10½ inches

A WHITE cow, a blue-shirted man, gray-green fields under a quiet sky, that is all; and yet the work is a poem. The patience of the cow, the sense of intentness in the man who does the milking, are so perfectly felt that it becomes real with that realism which is the essence of a theme. Its poetry is in its truth. Each value, each tone is in its place, and there is no discord. A work of unusual beauty.

Signed at the lower right, HORATIO WALKER.



J. FRANCIS MURPHY, N.A.

1853—

38—*SUNLIT STUBBLE*

Macbeth Galleries

2550 " Height, 16 inches; length, 22 inches

A SYNTHETIC treatment of a theme familiar to all those who love the country. In composition it is simple—just a few trees on the left, a rolling country, with hillside, the white gable of a house in the middle distance, and a few corn shucks. That is all, but the artist has found material for his fine technique in the stubble and sunburnt grass in the foreground, the warm mass of the trees, and the sky of pale blue seen almost through the haze. As the years go, we see in this painter the mastery of tone, the value of atmosphere, and the uselessness of exaggerated detail. He contents himself with the spirit of the theme and does his work as a master should.

Signed at the lower right, J. FRANCIS MURPHY, 1918.

CHILDE HASSAM, N.A.

1859—

39—*THE ITALIAN BARK—GLOUCESTER*

250 ^{1/2} — *Height, 24 inches; width, 22 inches* *M. Swadlow Co.*

A GREAT bark in full sunlight lies anchored at the pier, her sails weary and drooping as if after a long voyage, yet happily finished, since the sunlight kisses sails and hull. She has finished unloading, for the ballast line, a most lovely line of bright green, shows along the full length of her. There are, along shore, notes of brown and red, and the tall lines of masts are strengthened by other up-rights of steeples and chimneys in the background. The sky in a broad daylight blue, and the water flecked and broken with rippling colors. An essentially happy picture. In technique it has all the excellence of the master.

Signed at the lower right, CHILDE HASSAM, 1896.



THE ITALIAN BARK—GLOUCESTER

BY

CHILDE HASSAM, N.A.



JOHN H. TWACHTMAN

1853—1902

40—LAKE UNDER THE HILLS

5250

Height, 15 inches; length, 22 inches

E. A. Miele Inc.

A LAKE so subtly painted and with reflections so delicate and elusive that it might be well called a lake of dreams. Many things are mirrored there. The eye flits across the surface and seeks the distant shore, faintly seen, and on to the low hill which is beautifully felt rather than drawn. The few trees are gracious, and the flowers in the near right foreground give the foil of strength to help us feel the subtlety of these tones of gray. It is at once a painter's picture and a dreamer's poem.

Signed at the lower left.



DWIGHT W. TRYON, N.A.

1849—

41—*A NEW ENGLAND PASTURE*

(Water Color)

D. W. Tryon

225⁰⁰

Height, 14 inches; length, 24 inches

AMID the ripe brown grasses, rocks break through, gray and shadowy; against the sky, which is of a fine silvery tone, barns and outbuildings show. In the foreground greens are mingled with the brown, resulting in magical russets. The flow of the washed-in color proclaims the artist's mastery of this medium as well as oils.

Signed at the lower left, D. W. TRYON.

ARTHUR B. DAVIES

1862—

42—FOREST'S FESTIVAL

A. B. Davies

307 '— Height, 16 inches; length, 21 inches

WE are in a beautiful Arcadian grove; the trees are noble and droop gracefully; the light of the sky shows in a few glowing tones. Groups of figures disport themselves. In the center there is a rider on a black horse, and nymphs and deer are playing throughout. A joyous brush has touched with golden colors, or set with shining jewels, sunny spots on sward and flesh and drapery. Movement, life and Arcadian joy are everywhere. Haunting melodies fill the air and we look to see Bacchus and all his train spring from out the shade or goatlike Pan stay for an instant to wind his horn. The charm of the woods, and the amorous quest of radiant sunshine touched by an artist's hand, are treasures we gather in looking at this little work.

Signed at the lower left, A. B. DAVIES.



FOREST'S FESTIVAL

BY

ARTHUR B. DAVIES

CHILDE HASSAM, N.A.

1859—

R. B. Whelock

43—FRENCHMAN'S BAY, MT. DESERT

750 — Height, 26 inches; length, 36 inches

A BROAD sweep of calm water with islands here and there. A range of hills in the distance under rolling masses of silvery cloud. The canvas is pervaded with light pushed to the ultimate of the palette. It is a picture of the open day, shimmering and happy. The great clouds are but sails adrift in an ocean of light.

Signed at the lower right, CHILDE HASSAM, 1896.



FRENCHMAN'S BAY, MT. DESERT

BY

CHILDE HASSAM, N.A.

ROBERT C. MINOR, N.A.

1840—1904

44—SUNSET

P. N. Rouer

3000

Height, 30 inches; length, 40 inches

THIS fine composition reveals this artist at his best and in this work he has left the full measure of his knowledge. The tree masses are noble and break across the sky in fine line and mass. The sky is rich with a sunset glow and lifts up into a deep blue, which is unusual. It has been managed with understanding and power. A pool, surrounded by rocks and lush growth, catches the reflection of the sky. A splendid, deep-red bush supplies a note of supreme color in the foreground. The artist has allowed the full measure of his palette in his coloring and the result is an ensemble of luxurious painting.

Signed at the lower right, R. C. MINOR.



SUNSET
BY
ROBERT C. MINOR, N.A.

EDWIN H. BLASHFIELD, N.A.

1848—

45—*HARMONIES*

35

Height, 18 inches; width, 15 inches

John Bowers

AN early but fine composition by a man who has become famous as a decorator. This work gives rich evidence of the artist's trend of thought. A noble female figure, seated before a music stand, with a great lute in hand, pauses for a moment to listen to a child of high degree. The heads are finely placed and balanced. There is a wonderful blue in the background, enriched by the silver-gray of the pilasters. Here and there notes of blue and red vivify the color, which is refined and decorative.

Signed at lower left, E. H. BLASHFIELD.



HARMONIES

BY

EDWIN H. BLASHFIELD, N.A.



ARTHUR B. DAVIES

1862—

46—BODY OF DEW

A. B. Davies

275⁰⁰

Height, 18 inches; length, 30 inches

THE great, blond hillside, with a few trees against the lovely morning sky, is but the base whereon rest the nude figure of a woman, the hungrily clustering children drinking at the mother-fount. How it pictures for us the earth and flowers—the source, the supply and the blossom—the life-giving dew to the brown hillside, the stooping, needing flowers typified. The slenderness of the young birch, the formal strength of the cedars, all have a part in this composition, which is veritably the dew of life.

Signed at the lower left, A. B. DAVIES.



CHILDE HASSAM, N.A.

1859—

47—*THE WATER GARDEN*

2400

Height, 24 inches; length, 36 inches

E. J. Lorne

ALONG a sunlit path we are led into this field of flowers agleam with sunlight. We are between two streams of water; white iris and other flowers grow profusely and happily; water lilies float and lend the richer tones of their leaves to the color scheme. The rich background of trees, the fine gradation of light, the notes of purple and brown, all distinguish this canvas.

Signed at the upper left, CHILDE HASSAM, 1909.



J. FRANCIS MURPHY, N.A.

1853—

48—A GOLDEN AFTERNOON

1870

Height, 16 inches; length, 22 inches

Wm. Berner Agassiz

IN the center of the canvas we see a group of trees, one or two bare, and one in the full livery of autumn. The sky is a pale blue, with filmy atmosphere; a few corn shucks and notes of yellow to mark the presence of pumpkins. The golden tone of the twilight of the year is over everything, and the pale sunlight falls like a blessing, gentle and caressing. In technical treatment this is quite in the artist's latest manner.

Signed at the lower right, J. FRANCIS MURPHY, 1919.



HORATIO WALKER, N.A.

1858—

49—A CANADIAN PASTORAL

1800

Height, 18 inches; length, 26 inches

Leah McMillan

A GROUP of trees rising against a fine sky, with others at the right of canvas, give the sky line of this canvas its dignity. In the center foreground a white cow is sleepily resting; behind her a black one is partly seen. The curved line of a ditch leads into the picture. The artist's sense of tone is finely given in this work. It is silvery in its lights and shadows and, while clear, is very reticent. Nothing is permitted to disturb the sense of calm and quiet peace which pervades the scene. He has understood, as only great artists understand, the value of simplicity with the result that the very breath of the countryside comes to us as we view this work.

Signed at the lower left, HORATIO WALKER, 1888.

ARTHUR B. DAVIES

1862—

50—*RELUCTANT YOUTH*

725-⁰⁰ *Ferdinand Howard*
Height, 17 inches; length, 22 inches

THE unique assemblage of form and color in this picture make it delightful. The timid young woman in the foreground, outlined against the old-fashioned red brick house, the trees, the group of horse and buggy on the one side, and a lovely flower garden on the other, make up a set of compositional notes of unique value. The whole picture is at once winsome, and has the very breath of summer in it. The timid, outstretched hands of the girl, who seems to pause at the threshold of womanhood and experience, is wonderfully well done. Her wide eyes betray her doubt. All about her is home, the peace and quiet of the country, yet something more has entered mind and heart, and here we see her, "Standing with reluctant feet."

Signed at the lower right, A. B. DAVIES.



RELUCTANT YOUTH
BY
ARTHUR B. DAVIES

CHILDE HASSAM, N.A.

1859—

51—OLD INDIAN TRAIL TO SEA,

CONNECTICUT

7150

Height, 22 inches; length, 24 inches

THROUGH a rocky dell, an old path leads up the ridge. The ground is covered by fallen leaves, a bit of blue sky shows, but the attention is chiefly held by the tall, straight trees which are grouped like the clustered columns of a cathedral. There is leafage at the top just where the capitals might come, and the golden leaves are like the leafage, all picked out in gold, one sees in certain old columns. There are notes of green, and while we do not see the ocean, we may guess its presence beyond the hill.

Signed at the lower right, CHILDE HASSAM, 1906.

DWIGHT W. TRYON, N.A.

1849—

52—WHITE HOUSES

910

Height, 16 inches; length, 24 inches

A BEAUTIFUL work, with all the tones culminating in the accent of the lovely white on the houses. There is an old road with two figures suggested. The painting alone of this picture, with its fine silvery tone, would distinguish it. It is freely but very judiciously painted, and the accents are established with fine conviction.

Signed at the lower right, D. W. TRYON, 1884.



DWIGHT W. TRYON, N.A.

1849—

53—HARBOR LIGHTS

Height, 14 inches; length, 22 inches

Charles F. Talbot

AT all times a master of moonlight, in this work the artist has concentrated upon the crescent moon swinging low over the shoreline where twinkle the lights of town. The gently moving water reflects the great moon, nearly in the center of the canvas—a familiar scene treated with the dreamy quality of the true poet. The sky shows a smoky quality above the town, but is luminous in color.

Signed at the lower right, D. W. TRYON.

ELLIOTT DAINGERFIELD, N.A.

1859—

54—MEADOW MISTS AND MOONLIGHT

275

Height, 16 inches; length, 24 inches

A. M. Baur

Two haystacks rise dark against a moonlit sky. In the distance amid trees, the warm light of a window is seen. The great, full moon rises above the breathing meadows. The quality of the greens, with the misty veils half hiding the forms, the light in the sky, these are the things to study in this canvas.

Signed at the lower left, ELLIOTT DAINGERFIELD.



MEADOW MISTS AND MOONLIGHT

BY

ELLIOTT DAINGERFIELD, N.A.

CHILDE HASSAM, N.A.

1859—

55—THE BUTTERFLY

Howard Young

550 1/2

Height, 27 inches; width, 20 inches

THE artist shows us the nude figure of a young woman seated upon a grassy bank, toying with a butterfly. The figure is slender and girlish. The background of trees, the grasses and leaves are painted with a dancing light-someness of touch which is almost butterfly-like in the action; touch here, rest there, dancing and frolicsome, the whole work is as light as the flight of a butterfly, and there is no part of the figure upon which the soft light has not rested in caressing tones. Blues, greens and gold have mingled with such accord that the result is sunny and bright.

Signed at the lower right, CHILDE HASSAM, 1912.



THE BUTTERFLY
BY
CHILDE HASSAM, N.A.

HORATIO WALKER, N.A.

1858—

56—A *SIESTA*

M. D. Breaker

10754

Height, $10\frac{1}{2}$ inches; length, 18 inches

To one who knows from life, an involuntary smile comes as he looks at the lazy, sleepy contentment of these animals. The foreground is all in quiet browns, and we look beyond to a lovely bit of landscape with houses against the sky. There are Rembrandt depths in the brown tones of this canvas and the gleam of jewels in the lights. It is vibrant and full of quality, by which one does not mean varnish, or enamel, or polish, but something more subtle, perhaps it is the perfect use of the color, so that each atom glows in its full power. The Dutchman knew such use of pigment and it is here in this work of an American.

Signed at the lower left, HORATIO WALKER, 1884.



A SIESTA

BY

HORATIO WALKER, N.A.

ARTHUR B. DAVIES

1862—

57—*BREATH OF AUTUMN*

8562

Height, 12 inches; length, 13 inches

A. B. Davies

THREE great trees, brave in their autumnal garb; glimpses of sky beyond. In the right foreground a woman in dark, black-blue gown, with a child beside her. Their interest centers in a boy on a white pony who rides joyously by. These are the happy days of youth; the trees are the contrast. There's a tang in the air and a response in the faces. Their beauty is the beauty of miniatures, exquisite in finish. Contrasts of green and golden brown complete a splendid color scheme. Happy youth, golden days! and yet the note of sadness is in the mother's dress!

Signed at lower center, A. B. DAVIES.



BREATH OF AUTUMN

BY

ARTHUR B. DAVIES

J. FRANCIS MURPHY, N.A.

1853—

58—AN OLD HOUSE

Height, 12 inches; width, 12 inches

M. O. Breaker

1700

SELDOM has this artist achieved a finer bit of tonality. It is of a golden gray that reaches even into the sky, which, however, preserves its delicacy of blues and silver, and there is the mystery. The old house is all but lost in the tree masses at the right, but the light on one side emphasizes it sufficiently. The technique is rugged, yet controlled. We are seldom permitted to see a finer bit of masterly handling, and the beauty of the simple scene is not lost or harassed by uncertainties.

Signed at the lower right, J. FRANCIS MURPHY, 1913.



AN OLD HOUSE

BY

J. FRANCIS MURPHY, N.A.

ALBERT PINKHAM RYDER, N.A.

1847—1917

59—DANCING DRYADS

925-

Height, 9 inches; width, 7 inches

M. J. Moedler Co.

THE artist has added a couplet to the title:

"In the morning, ashen hued,
Came nymphs dancing from the wood."

We may go deeper and see more: there is the semi-recumbent figure of a young woman beside a faint pool; on the farther shore three nymphs, or better dryads, with flying hair, dance in ecstasy, circling, changing, undulating, as we peer through the dim morning light, thin and gossamer as the dawn. We see them for but a moment, and lo! the morning comes and we have lost them. It is autumnal, for the bare trees have shed their leaves and the hillside is leaf brown, but we shall remember the abandon, the tone and the mystic beauty of this little work.

Signed at the lower right, A. P. RYDER.



DANCING DRYADS

BY

ALBERT PINKHAM RYDER, N.A.



CHILDE HASSAM, N.A.

1859—

60—A 1. *NEWS DEPOT, COS COB*

6752 *N. W. Breaker*

Height, 5½ inches; length, 9 inches

ON a tiny space a true artist may sometimes say very lovely things in art. We are looking at the front of a commonplace building in this picture, but we are seeing it through an artist's eyes. There is a delightful little figure of a girl in the doorway, dressed in white, and here the sensitive brush begins and leads the eye through tones of broken gray which might well make Whistler despair—old signs, old boxes, old news stands, rickety and dilapidated, yet translated into miracles—and were ever old green window blinds seen so beautifully? What delicacy of drawing, what charm of color, and how artfully the painter has filled the eye with the accent of red so that one may rightly see the grays and greens. A gem, indeed!

Signed on the back, C. H. 1912.



RALPH ALBERT BLAKELOCK, N.A.

1847—

1100 00
61—ENCAMPMENT: EVENING

E. J. Lorne

Height, 8 inches; length, 12 inches

A LITTLE canvas of pure luxury, rich in all its tones and glowing with an inner light. A few tents on the right, a few trees, with mirror-like pools of water—that is all in the way of subject; but with this artist the lure is of color, of sentiment, and he has given us here tones of gold and rose, of brown and gray that are little short of magical.

Signed at lower right, R. A. BLAKELOCK.

ALBERT PINKHAM RYDER, N.A.

1847—1917

62—*THE WHITE HORSE*

Height, 8 inches; length, 10 inches

1450

G. N. Kraushaar Gallery

A WHITE horse is almost the symbol of this artist. He has introduced it in various ways, clustering around this note colors and tones which would lose much of their value but for the contrast given by it. It has been for him the note of chivalry and of romance. Fair ladies, strong knights and great warriors have ridden into his scenes on white flanked steeds until we involuntarily look for this note of the white horse in the artist's work; and here, in this picture, we penetrate more deeply into his love, and within a sort of underground stable we see the white horse at home. No romance, no mystic knight is here—only a white horse—but Ryder's, and so lovely in the sensitive tones and subtle gradations of his favorite. The brown stalls, the hay covered floor, are but background to the beauty of the white.



THE WHITE HORSE

BY

ALBERT PINKHAM RYDER, N.A.

J. FRANCIS MURPHY, N.A.

1853—

63—UPLAND AND VALLEY

2767 " *Maebeth Galleries*

Height, 22 inches; width, 16 inches

An upright canvas with two or three spare trees at the right, with autumn-colored underbrush and a group of houses in the middle distance. A strangely shaped hill rises against a sky of rare technical beauty. Wandering through the fields is an old stone fence, with a green field beyond. This canvas has all the merits of the artist's great gifts. In color, tone, atmosphere and technique it represents him remarkably. We are not asked to strain our imagination, but to look out, as through a window, at a quiet pastoral, and very American scene.

Signed at the lower left, J. FRANCIS MURPHY, 1919.



UPLAND AND VALLEY

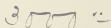
BY

J. FRANCIS MURPHY, N.A.

HORATIO WALKER, N.A.

1858—

64—*A STY-BOY FEEDING PIGS*



Height, 18 inches; length, 24 inches

Howard Young

A RED-SHIRTED man has just filled the trough from his bucket. The hogs have greedily attacked the food, making confusion among the predatory fowl who scream and flutter about. If there were nothing in this work but the white pig, this painter would be acclaimed a master. Nothing could be finer than the drawing and modeling of this animal. His greedy hoggishness is rendered as only a master hand could do, and back of this technical excellence is the artist's vision. Moreland has painted pigs, but he never reached such a tonal gamut, the key of which is the white side of this great pig. The notes of red in the man's shirt, the blue of the sky seen through the opening, are the contrasts, while in between run the values of gold and silver and green. From the littered floor of the sty, through every object out into the lovely bit of landscape, there is no halting or false tone. The very homeliness of the subject is its beauty under the artist's touch.

Signed at the lower left, HORATIO WALKER.



A STY-BOY FEEDING PIGS

BY

HORATIO WALKER, N.A.

DWIGHT W. TRYON, N.A.

1849—

65—AUTUMN TWILIGHT

Gift to Berner Agent

3570

Height, 16 inches; length, 24 inches

To dream of that magic hour when day is finishing and night not yet come, to see gossamer trees a-tremble against the pale sunset sky and catch the slender sickle of the moon, tremulous as poesy, mystic as music,—such scenes, such pictures, have made this artist famous, and in no work has he so beautifully realized his dream. Seated in a foreground of great beauty, he has asked us to let the eye range along the skyline, where vision ceases and dream begins, and we shall feel Nature's own mystery.

Signed at the lower left, D. W. TRYON, 1911.



AUTUMN TWILIGHT
BY
DWIGHT W. TRYON, N.A.

T. W. DEWING, N.A.

1851—

66—*GREEN AND GOLD* *Rehn Galleries*

3900

Height, 24 inches; width, 22 inches

As ever in viewing this artist's work, we are seeing the very refinement of painting. He is never interested in the commonplace or vulgar. The young women he paints are aristocrats. He chooses for them chairs of delicate pattern and shape. Long, flowing lines are a delight to him and the variants of his tones are as subtle as the coloring of a flower. The gold in this gown is like a fragrance. How perfectly the gown is disposed, to reveal and yet to enfold the figure! One feels the purity of the drawing in every chosen fold. How well the gown is worn, how quiet the hands and arms! No touch or line permits us to be drawn away from the dignity of the head, seen in three-quarters, as it is lifted above the slender, elegant shoulders. The touch of green in the supporting cushion is so beautifully chosen, yet the master touch in the composition would seem to be the falling scarf, which hangs straight down to the floor, supporting the entire composition. It is further aided by the placing of the jar. No mention of this picture should omit the witchery of the background and floor, so simple, and yet, to one who knows, a most astonishing performance. Hat in hand, Ver Meer would have called this picture a masterpiece.

Signed at the lower right, T. W. DEWING.



GREEN AND GOLD

BY

T. W. DEWING, N.A.

ARTHUR B. DAVIES

1862

A. B. Davies

67—A GREATER MORNING

375⁵⁰

Height, 23 inches; length, 28 inches

GREAT rocky headlands thrust out into a calm sea. The sky is red-gold with the sun barely at the horizon's edge. There is the rolling, cloudy splendor of coming day. In the foreground, slowly awaking, is the figure of a woman, fecund, living in every full curving line—the living mother of a day when nature is once more enthroned. Here is no simple cliff by the sea, but the rugged shore of a continent, of a world. A new Eve is here, a new world to be peopled and a new day must dawn. Out of the sea man shall win his meat, and labor hold sway; so here we see nude and stark the figure, virile, of a man with just so much of suggested toil as oar and rope may indicate. This is not a picture for the eye alone; quick imagination must hold sway, and sight gain aid from thought. At once it becomes a poem of man's place and purpose on earth, simple but grand, while the coming sun gives promise of a greater morning indeed.

Signed at the lower right, A. B. DAVIES.



A GREATER MORNING

BY

ARTHUR B. DAVIES

CHILDE HASSAM, N.A.

1859—

68—OCTOBER'S GOLD

3/100

Height, 37 inches; width, 24 inches

G. S. Zuercher

THE gods were very kind to this artist in permitting him to see, and see so well, this beautiful spot in nature. A great rocky hill rises against a quiet sky. The rocks push out from the brown-gold of leaf and grass; they are lichen-covered and their gray is in beautiful harmony with the other tones. From the center of the canvas three young trees with glorious heads of red-gold reach up into the sky, while about their roots bushes in golden leaf cluster. Almost it is as if a cluster of nymphs lingered there with haloed heads ashine. Across the hillside, already so beautifully decked, runs a stream of blue water, laughing in the light, leaping from rock to rock—pausing now in a still pool to reflect the sky, and again elfinlike to leap away in to the grass. The painter has fully realized his canvas, and made an ensemble of rare beauty.

Signed at the lower left, CHILDE HASSAM, 1901.



OCTOBER'S GOLD
BY
CHILDE HASSAM, N.A.

WILLIAM M. CHASE, N.A.

1849-1916

1875-
69—*FISH WITH STILL LIFE*

E. E. Ellis

Height, 29 inches; length, 36 inches

THIS is an example of the craftsmanship of this artist at its highest. The composition is made up of three great fish in the foreground; there is a black pot lined with brass, another vessel almost lost in the shadows, and a piece of green pottery which alone would be a masterpiece. The modeling of the fish, the textures, the peculiar moist slipperiness of fish are all done with the brush of a magician. With pure pigment has he done all this, and done it as few men had the power to do. No finer example of his art has appeared in a long time.

Signed at the lower left, WM. M. CHASE.



FISH WITH STILL LIFE

BY

WILLIAM M. CHASE, N.A.

DWIGHT W. TRYON, N.A.

1849—

70—NEAR THE SHORE: MOONRISE

5100

Height, 30 inches; length, 52 inches

Macbeth Gallery

THOUGH painted some years ago, this is one of the very important works of this artist, done at a period when he was imbued with the love of that mysterious time in nature when the daylight is fading in the west, and the great, round moon just lifting above the eastern horizon. Time of mystery and music, it has held lure for thousands of painters, and no one has given it to us more tenderly than this artist. He has chosen an old house just over the brow of a long hill—perhaps the sea is just beyond—there is a road leading into the canvas, an old stone wall wanders across the field, one or two trees, delicate and fine, are against the sky, breaking the long line, while near the center we see the pale but glowing moon just coming up. The sky is superb, and the whole work a poem of the twilight, fine and reserved in color.

Signed at the lower right, D. W. TRYON, 1887.



NEAR THE SHORE: MOONRISE

BY

DWIGHT W. TRYON, N.A.

HORATIO WALKER, N.A.

1858—

Hon. and Galleries

71—*PLOUGHING IN ACADIA*

3350'

Height, 45 inches; length, 66 inches

UNDER a gray sky the morning light is breaking; dimly we see in the distance a little village; but the great mass of the picture is taken up by the monumental group of three horses, powerful and grand, who strain in the traces as they drag the deep-sinking plough up the hill toward us. A man in blue shirt grimly holds the plough, while another holds the guiding reins and wields a long whip. The harness of the horses is decorated with great plumes made of sheepskin apparently. Here is a great epic of the fields—here is strength, the intensity of labor. How grand is the volume of power in the concerted action of these horses! The rhythmical swing of the line as the eye is filled with their straining forms, the tightened trace, the deep-sinking plough,—how supreme a moment it is! These great servitors of man, how wonderfully the artist has chosen them! The noble, white-faced creature who for an instant throws up his head as he sinks his shoulders into the collar—the proud, yet humble droop of the farthest horse—are they not companions in a single purpose? Obedience and faith are here. Man shall become a tiller of the soil and in the sweat of his brow eat his bread. A great drama and a great work.

Signed at the lower left, HORATIO WALKER, 1886.



PLOUGHING IN ACADIA
BY
HORATIO WALKER, N.A.

LIST OF ARTISTS REPRESENTED AND
THEIR WORKS

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
BLAKELOCK, RALPH ALBERT, <i>N.A.</i>	
Moonrise	29
Encampment: Evening	61
BLASHFIELD, EDWIN H., <i>N.A.</i>	
Harmonies	45
BRUSH, GEORGE DE FOREST, <i>N.A.</i>	
Head	33
DAINGERFIELD, ELLIOTT, <i>N.A.</i>	
Moon Rising over Fog Clouds	24
Meadow Mists and Moonlight	54
DAVIES, ARTHUR B.	
The Searcher	20
Landscape	25
The Call of Spring	31
Forest's Festival	42
Body of Dew	46
Reluctant Youth	50
Breath of Autumn	57
A Greater Morning	67
DEWEY, CHARLES MELVILLE, <i>N.A.</i>	
Morning	15

DEWING, T. W., *N.A.*

Young Woman	19
The Waiting Athlete	27
Green and Gold	66

EATON, CHARLES WARREN

Moonrise	14
----------	----

CHASE, HARRY, *A.N.A.*

Boats at Scheveningen	11
-----------------------	----

CHASE, WILLIAM M., *N.A.*

Fish with Still Life	69
----------------------	----

CRANE, BRUCE, *N.A.*

Lowland Grasses	4
Ripening Grain	10

HASSAM, CHILDE, *N.A.*

Pont Neuf, Paris	36
The Italian Bark—Gloucester	39
Frenchman's Bay, Mt. Desert	43
The Water Garden	47
Old Indian Trail to Sea, Connecticut	51
The Butterfly	55
A 1. News Depot, Cos Cob	60
October's Gold	68

HOMER, WINSLOW, *N.A.*

Waiting	30
---------	----

JONES, H. BOLTON, *N.A.*

Still Water	9
-------------	---

LATHROP, W. L., *N.A.*

Summer Afternoon 5

LOW, WILL H., *N.A.*

A Little Loiterer 2

MAYNARD, GEORGE W., *N.A.*

An Offering 1

MINOR, ROBERT C., *N.A.*

Sunset 44

MOWBRAY, H. SIDMONS, *N.A.*

Laïs 16

MURPHY, J. FRANCIS, *N.A.*

Meadow Streams 18

Across the Fields 22

Sunlit Stubble 38

A Golden Afternoon 48

An Old House 58

Upland and Valley 63

REHN, F. K. M., *N.A.*

Incoming Wave 7

RYDER, ALBERT PINKHAM, *N.A.*

Landscape with Old Mill in Moonlight 28

"Childe Harold's Pilgrimage" 32

Dancing Dryads 59

The White Horse 62

SHURTLEFF, R. M., *N.A.*

Pool in the Woods 12

TRYON, DWIGHT W., *N.A.*

In Picardie	3
Open Sea	8
An Autumn Day	13
Apple Blossom Time	21
Village Street	23
Glastonbury Meadows	34
Buzzards Bay Shore	35
A New England Pasture	41
White Houses	52
Harbor Lights	53
Autumn Twilight	65
Near the Shore: Moonrise	70

TWACHTMAN, JOHN H.

Lake under the Hills	40
----------------------	----

VEDDER, ELIHU, *N.A.*

Le Mistral	17
------------	----

WALKER, HORATIO, *N.A.*

Milking	37
A Canadian Pastoral	49
A Siesta	56
A Sty-boy Feeding Pigs	64
Ploughing in Acadia	71

WHITTREDGE, WORTHINGTON, *N.A.*

Brook in the Woods	6
--------------------	---

WYANT, A. H., *N.A.*

Sunset	26
--------	----

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